

# English 395M: Re-Reading the American South in Literature and Film

Spring 2014 (#36357)  
Monday 6-9 pm  
MEZ 2.102

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## Course Description

In recent years the study of the literature and culture of the U.S. South has been reinvigorated by a wholesale reassessment of the region's place in the world. Drawing on the methodological tools of comparative cultural history, postcolonial and globalization theories, and indigenous, transnational, and global south studies, the "New Southern Studies" has reimagined both its objects of study and its fields of inquiry. This course seeks to re-read the South by the light of these new critical energies. Although the course will revisit a number of foundational southern texts—William Faulkner's *Absalom, Absalom!*, Victor Fleming's *Gone with the Wind*, Elia Kazan's *A Streetcar Named Desire*, Flannery O'Connor's short fiction, and John Boorman's *Deliverance*—its emphasis will be on recent and contemporary southern literature and film. Along the way, we will consider representations of plantation life, slavery, and the Civil War; rural poverty and "aberrant" sexualities; Civil Rights and interracial relations; and immigration and the remapping of region. Of both literary and filmic texts, we will ask, again and again, who defines the South and to what ends?

## Course Objectives

This course will: model methods of literary and cultural interpretation; help students to improve their critical thinking, reading, and writing skills; emphasize opportunities for research and pedagogical innovation; and offer an idiosyncratic survey of the literature of the twentieth- and twenty-first century U.S. South.

## Course Requirements and Evaluation Method

### Participation (10% of final grade)

Students are expected to be active participants in class discussions. (This is, after all, a graduate seminar.) Among other things, you will also be asked to contribute to a course tumblr page. Attendance is mandatory; please let me know in advance if you need to miss a class meeting.

### Book Review (30% of final grade)

Each student will produce a 4- to 6-page review of a scholarly book. You will be asked to present your review to your colleagues, both in class and on the course Canvas site.

### Symposium Presentation (50% of final grade)

The course will culminate in a symposium at which students will make fifteen- to twenty-minute presentations of original research.

### Prospectus (10% of final grade)

Following the symposium, students will produce a short prospectus for an article-length expansion of their presentation. NB: I am open to discussing alternative final projects for students in other disciplines.

## Course Texts

### Books

- William Faulkner, *Absalom, Absalom!* (1936) (Vintage: 978-0679732181)
- Flannery O'Connor, *The Collected Stories* (1971) (FSG: 978-0374515362)
- Ellen Douglas, *Can't Quit You, Baby* (1988) (Penguin: 978-0140121025)
- Randall Kenan, *Let the Dead Bury Their Dead* (1993) (Harcourt Brace: 978-0156505154)
- Oscar Casares, *Brownsville* (2003) (Little Brown: 978-0316146807)
- Valerie Martin, *Property* (2003) (Vintage: 978-0375713309)
- Cynthia Shearer, *The Celestial Jukebox* (2005) (Georgia: 978-0820328386)
- Natasha Trethewey, *Native Guard* (2006) (Mariner: 978-0618872657)
- Jesmyn Ward, *Salvage the Bones* (2011) (Bloomsbury: 978-1608196265)

### Films

- Victor Fleming, et al, *Gone with the Wind* (1939)
- Elia Kazan, *A Streetcar Named Desire* (1951)
- Richard Brooks, *Cat on a Hot Tin Roof* (1958)
- John Boorman, *Deliverance* (1972)
- David Gordon Green, *George Washington* (2000)
- Kevin Willmott, *CSA: The Confederate States of America* (2004)
- Tate Taylor, *The Help* (2011)

### Additional Recommended Texts:

- Amy Villarejo, *Film Studies: The Basics, Second Edition* (Routledge, 2013)

All books are available at the Co-Op, 2246 Guadalupe; additional materials are available via Canvas.

## Course Schedule

Key:

- A. Required primary text(s)
- B. Required secondary text(s)
- C. Recommended reading
- D. Books for review

Week One: 13 January

### **Introduction: What We Talk About**

- A. Rodney Jones, "Elegy for the Southern Drawl" (Canvas)
- B. Edward Ayers, "What We Talk about When We Talk about the South" in Edward Ayers, et al, *All over the Map: Rethinking American Regions* (Johns Hopkins, 1995) (Canvas)
- C. Houston Baker and Dana D. Nelson (eds.), "Special Issue: Violence, the Body, and 'the South'" *American Literature* 73.2 (2001)
- Deborah Barker and Kathryn McKee (eds.), *American Cinema and the Southern Imaginary* (Georgia, 2011)
- James C. Cobb, *Away Down South: A History of Southern Identity* (Oxford, 2005)
- Jennifer Rae Greeson, *Our South: Geographic Fantasy and the Rise of National Literature* (Harvard, 2010)
- Suzanne W. Jones and Sharon Monteith (eds.), *South to a New Place: Region, Literature, Culture* (LSU, 2007)
- Michael Kreyling, *Inventing Southern Literature* (Mississippi, 1998)
- Kathryn McKee and Annette Trefzer (eds.), "Special Issue: Global Contexts, Local Literatures: The New Southern Studies" *American Literature* 78.4 (2006)
- John Shelton Reed, "The South: What Is It? Where Is It?" in *My Tears Spoiled My Aim and Other Reflections on Southern Culture* (Missouri, 1993), 5-28
- Jon Smith and Deborah Cohn (eds.), *Look Away!: The U.S. South in New World Studies* (Duke, 2004)
- D. None

Week Two: 27 January

**Old Souths I: "I dont. I dont..."**

- A. William Faulkner, *Absalom, Absalom!*
  - B. Stephen Railton and Will Roark, *Absalom, Absalom! Interactive Chronology* (Canvas)
  - C. Hosam Aboul-Ela, "The Poetics of Peripheralization: Faulkner and the Question of the Postcolonial" *American Literature* 77.3 (2005): 483-509
- Houston Baker, *I Don't Hate the South: Reflections on Faulkner, Family, and the South* (Oxford, 2007)
- Edouard Glissant, *Faulkner, Mississippi* (Chicago, 2000)
- Richard Godden, *William Faulkner: An Economy of Complex Words* (Princeton, 2007)
- Minrose Gwin, "The Silencing of Rosa Coldfield" in Hobson, 151-187
- Fred Hobson (ed.), *William Faulkner's Absalom, Absalom!: A Casebook* (Oxford, 2003)
- Dirk Kuyk, Jr., *Sutpen's Design: Interpreting Faulkner's Absalom, Absalom!* (Virginia, 1990)
- Barbara Ladd, "'The Direction of the Howling': Nationalism and the Color Line in *Absalom, Absalom!*" *American Literature* 66.3 (1994): 525-51
- Peter Lurie, "'Some Trashy Myth of Reality's Escape': Romance, History, and Film Viewing in *Absalom, Absalom!*" *American Literature* 73.3 (2001): 563-97
- ., *Vision's Immanence: Faulkner, Film, and the Popular Imagination* (Johns Hopkins, 2004)
- John T. Matthews. "Recalling the West Indies: From Yoknapatawpha to Haiti and Back" *American Literary History* 16.2 (Summer 2004): 238-62
- Ben Railton, "'What Else Could a Southern Gentleman Do?': Quentin Compson, Rhett Butler, and Miscegenation" *Southern Literary Journal* 35.2 (2003): 41-63
- Eric Sundquist, *Faulkner: A House Divided* (Johns Hopkins, 1985)
- Annette Trefzer and Ann J. Abadie (eds.), *Global Faulkner* (Mississippi, 2009)
- D. None

Week Three: 3 February<sup>1</sup>

**Old Souths II: My Complement, My Enemy, My Oppressor, My Love**

A. Valerie Martin, *Property*

Kara Walker, from *My Complement, My Enemy, My Oppressor, My Love* (Canvas)

B. Arlene R. Keizer, "Gone Astray in the Flesh: Kara Walker, Black Women Writers, and African American Postmemory" *PMLA* 123.5 (2003): 1649-1672 (Canvas)

C. Michael P. Bibler, *Cotton's Queer Relations: Same-Sex Intimacy and the Literature of the Southern Plantation, 1936-1968* (Virginia, 2009)

Catherine Clinton, *The Plantation Mistress: Woman's World in the Old South* (Pantheon, 1984)

Susan V. Donaldson, "Telling Forgotten Stories of Slavery in the Postmodern South" *Southern Literary Journal* 40.2 (2008): 267-283

Leigh Anne Duck, "Plantation Cartographies and Chronologies" *American Literary History* 24.4 (2012): 842-852

Elizabeth Fox-Genovese, *Within the Plantation Household: Black and White Women of the Old South* (North Carolina, 1988)

Amy K. King, "Valerie Martin's *Property* and the Failure of the Lesbian Counterplot" *Mississippi Quarterly* 63.1-2 (2010): 211-231

Rebecca Peabody, "Kara Walker, on *The End of Uncle Tom*" *Word & Image* 28.2 (2012): 181-192

Elizabeth Christine Russ, *The Plantation in the Postslavery Imagination* (Oxford, 2009)

Jeremy Wells, *Romances of the White Man's Burden: Race, Empire, and the Plantation in American Literature, 1880-1936* (Vanderbilt, 2011)

D. Hosam Aboul-Ela, *Other Souths: Faulkner, Coloniality, and the Mariategui Tradition* (Pittsburgh, 2007)

Jessica Adams, *Wounds of Returning: Race, Memory, and Property on the Postslavery Plantation* (North Carolina, 2007)

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<sup>1</sup> Michael P. Bibler Lecture: Friday 7 February 2014, CLA 1.302D, 4:30 pm

Week Four: 10 February

**Civil War Souths I: “Fiddle-dee-dee!”**

- A. Victor Fleming, *Gone with the Wind*  
Flannery O’Connor, “A Late Encounter with the Enemy”
- B. Alan T. Nolan, “The Anatomy of the Myth” in Alan T. Nolan and Gary W. Gallagher (eds.), *The Myth of the Lost Cause and Civil War History* (Indiana, 2000), 11-34 (Canvas)
- C. David W. Blight, *Race and Reunion: The Civil War in American Memory* (Harvard, 2001)  
Tom Brown, “Spectacle/Gender/History: The Case of *Gone with the Wind*” *Screen*, 49.2 (2008): 157-178  
Ruth Elizabeth Burks, “*Gone with the Wind*: Black and White in Technicolor” *Quarterly Review of Film and Video* 21.2 (2004): 53-73  
Jim Cullen, *The Civil War in Popular Culture: A Reusable Past* (Smithsonian, 1995)  
Gary W. Gallagher, *Causes Won, Lost, and Forgotten: How Hollywood and Popular Art Shape What We Know about the Civil War* (North Carolina, 2008)  
Richard Harwell, “*Gone with the Wind*” as Book and Film (South Carolina, 1983; 1992)  
Margaret Higonet, “Civil Wars and Sexual Territory” in Adrienne Munich (ed.), *Arms and the Woman* (North Carolina, 1989), 80-96.  
Margaret Mitchell, *Gone with the Wind* (Macmillan, 1936)  
Alice Randall, *The Wind Done Gone* (Houghton Mifflin, 2001)  
Darden Pryon (ed.), *Recasting: “Gone with the Wind” in American Culture* (Florida, 1983)  
---., *Southern Daughter: The Life of Margaret Mitchell* (Oxford, 1991)  
David O. Selznick, *Memo from David O. Selznick: The Creation of “Gone with the Wind” and Other Motion Picture Classics, as Revealed in the Producer’s Private Letters, Telegrams, Memorandums, and Autobiographical Remarks* (Modern Library Movies, 2000)  
Helen Taylor, *Scarlett’s Women: “Gone with the Wind” and Its Female Fans* (Rutgers, 1989)  
Alan David Vertrees, *Selznick’s Vision: “Gone with the Wind” and Hollywood Filmmaking* (Texas, 1997)
- D. Tara McPherson, *Reconstructing Dixie: Race, Gender and Nostalgia in the Imagined South* (Duke, 2003)  
Molly Haskell, *Frankly, My Dear: “Gone with the Wind” Revisited* (Yale, 2010)

Week Five: 17 February

**Civil War Souths II: Not Even Past**

- A. Natasha Trethewey, *Native Guard*  
George Saunders, "CivilWarLand in Bad Decline" (Canvas)  
Kevin Willmott, *CSA: The Confederate States of America*
- B. David W. Blight, from *Beyond the Battlefield: Race, Memory, and the American Civil War* (Massachusetts, 2002) (Canvas)
- C. Leigh Anne Duck, "Plantation/Empire" *CR: The New Centennial Review* 10.1 (2010): 77-87  
Alice Fahs and Joan Waugh (eds.), *The Memory of the Civil War in American Culture* (North Carolina, 2004)  
Catherine Gallagher, "When Did the Confederate States of America Free the Slaves?" *Representations* 98 (2007): 53-61  
Trudier Harris, "Twenty-First-Century Slavery, or, How to Extend the Confederacy for Two Centuries Beyond Its Planned Demise" *Southern Cultures* 12.3 (2006): 89-94  
Tony Horwitz, *Confederates in the Attic: Dispatches from the Unfinished Civil War* (Vintage, 1999)  
Michael Kreyling, *A Late Encounter with the Civil War* (Georgia, 2014)  
Jeff Loeb, "A Conversation with Kevin Willmott" *African American Review* 35.2 (2001): 249-262  
Pearl McHaney, "An Interview with Natasha Trethewey" *Five Points* 11.3 (2007): 97-115  
William M. Ramsey, "Terrance Hayes and Natasha Trethewey: Contemporary Black Chroniclers of the Imagined South" *Southern Literary Journal* 44.2 (2012): 122-135  
Robert Penn Warren, *The Legacy of the Civil War* (Random House, 1961)
- D. Thadious M. Davis, *Southscapes: Geographies of Race, Region, and Literature* (North Carolina, 2011)  
Daniel Cross Turner, *Southern Crossings: Poetry, Memory, and the Transcultural South* (Tennessee, 2012)

Week Six: 24 February

**Rural Souths I: Good Country People**

- A. Flannery O'Connor, "Good Country People"  
John Boorman, *Deliverance*  
Barry Hannah, "Water Liars" (Canvas)
- B. Anil Narine, "Global Trauma at Home: Technology, Modernity, *Deliverance*" *Journal of American Studies* 42.3 (2008): 449-470 (Canvas)
- C. Brannon Costello, *Plantation Airs: Racial Paternalism and the Transformations of Class in Southern Fiction, 1945-1971* (LSU, 2007)  
James Dickey, *Deliverance* (Houghton Mifflin, 1970)  
Steven G. Kellman, "All the World's a Movie Set: Dickey's *Deliverance*" *South Carolina Review* 26.2 (1994): 155-161  
Robert Klevay, "'He Tossed His Line Out Grimly': Barry Hannah's Literary Parables" *Mississippi Quarterly* 64.1-2 (2011): 129-147  
Jennie Lightweis-Goff, "'How Willing to Let Anything Be Done': James Dickey's Feminist Praxis" in William B. Thesing and Theda Wrede (eds.), *The Way We Read James Dickey: Critical Approaches for the Twenty-First Century* (South Carolina, 2009), 239-251  
Christian B. Long, "Burt Reynolds, Hollywood's Southern Strategy" *Post45* (June 2013)  
Cormac McCarthy, *Child of God* (Random House, 1973)  
Danny L. Miller, Sharon Hatfield, and Gurney Norman (eds.), *An American Vein: Critical Readings in Appalachian Literature* (Ohio, 2005)  
Ernest Suarez, "Deliverance: Dickey's Original Screenplay" *The Southern Quarterly* 33.2 (1995): 161-69  
Henry D. Shapiro, *Appalachia on Our Mind: The Southern Mountains and Mountaineers in the American Consciousness, 1870-1920* (North Carolina, 1978)  
Linda Ruth Williams, "Blood Brothers" *Sight and Sound* 4.9 (1994): 16-19
- D. Melanie Benson, *Disturbing Calculations: The Economics of Identity in Postcolonial Southern Literature, 1912-2002* (Georgia, 2008)



Week Seven: 3 March

**Rural Souths II: “Just places that are nice and calm and quiet.”**

- A. Breece D’J Pancake, “Trilobites,” “A Room Forever,” and “The Salvation of Me” (Canvas)  
Chris Offutt, “Sawdust” (Canvas)  
David Gordon Green, *George Washington*  
Ron Rash, “Hard Times” (Canvas)  
Holly Farris, “Lockjaw” (Canvas)
- B. Gavin Jones, “Poverty and the Limits of Literary Criticism” *American Literary History* 15.4 (2003): 765-92 (Canvas)
- C. Thomas A. Bjerre, “‘The Natural World Is the Most Universal Language’: An Interview with Ron Rash” *Appalachian Journal* 34.2 (2007): 216-27  
Julie Dash, *Daughters of the Dust* (1991)  
Thomas E. Douglass, “Breece Pancake and the Problem with Place: A West Virginia State of Mind” *Appalachian Journal* 22.1 (1994): 60-77  
Elizabeth S. D. Engelhardt, *The Tangled Roots of Feminism, Environmentalism, and Appalachian Literature* (Ohio, 2003)  
Justin Horton, “Mental Landscapes: Bazin, Deleuze, and Neorealism (Then and Now)” *Cinema Journal* 52.2 (2013): 23-45  
Cynthia Lucia, “A Touch of the Neorealist: An Interview with David Gordon Green” *Cineaste* 26.4 (2001): 13-17  
Charles May, “Chris Offutt—Iowa, October, 2000” *Appalachian Heritage* 30.1 (2002): 4-17  
Louis H. Palmer III, “Chris Offutt Comes Home” *Appalachian Journal* 26.1 (1998): 22-31  
Janisse Ray, *Ecology of a Cracker Childhood* (Milkweed, 2000)  
Jimmy Dean Smith, “Spirit Country: The Voice of the Earth and Ron Rash’s Southern Appalachia” *North Carolina Literary Review* 20 (2011): 111-120
- D. Emily Satterwhite, *Dear Appalachia: Readers, Identity, and Popular Fiction since 1878* (Kentucky, 2011)

Week Eight: 17 March

**Queer Souths I: The Kindness of Strangers**

- A. Elia Kazan, *A Streetcar Named Desire*  
Richard Brooks, *Cat on a Hot Tin Roof*
- B. None
- C. Keith Dorwick, "Stanley Kowalski's Not So Secret Sorrow: Queering, De-Queering and Re-Queering *A Streetcar Named Desire* as Drama, Script, Film and Opera" *Interdisciplinary Humanities* 20.2 (2003): 80-94  
Ellen Dowling, "The Derailment of *A Streetcar Named Desire*" *Literature Film Quarterly* 9.4 (1981): 233-240  
John L. Gronbeck-Tedesco, "Absence And The Actor's Body: Marlon Brando's Performance In *A Streetcar Named Desire* on Stage and in Film" *Studies In American Drama* 8.2 (1993): 115-126  
Kenneth Holditch, "Southern Comfort: Food and Drink in the Plays of Tennessee Williams" *Southern Quarterly* 44.2 (2007): 53-73  
Kenneth Holditch and Richard Freeman Leavitt (eds.), *Tennessee Williams and the South* (Mississippi, 2002)  
James Keller, "Tennessee Williams Doesn't Live Here Anymore: Hypocrisy, Paradox and Homosexual Panic in the New/Old South" *Studies In Popular Culture* 19.2 (1996): 303-318  
Philip C. Kolin and Douglas B. Chambers (eds.), "Special Issue: The Legacy of Tennessee Williams" *Southern Quarterly* 48.4 (2011)  
R. Barton Palmer, "Tennessee Williams and 1950s Hollywood: The View from Here and Abroad" *Southern Quarterly* 48.4 (2011): 108-125  
Gary Lee Richards, *Lovers and Beloveds: Sexual Otherness in Southern Fiction, 1936-1961* (LSU, 2007)  
Rachel Van Duyvenbode, "Darkness Made Visible: Miscegenation, Masquerade and the Signified Racial Other in Tennessee Williams' *Baby Doll* and *A Streetcar Named Desire*" *Journal of American Studies* 35.2 (2001): 203-215  
Tennessee Williams, *A Streetcar Named Desire* (1947); *Cat on a Hot Tin Roof* (1955)
- D. John Howard, *Men Like That: A Southern Queer History* (Chicago, 1999)  
Michael P. Bibler, *Cotton's Queer Relations: Same-Sex Intimacy and the Literature of the Southern Plantation, 1936-1968* (Virginia, 2009)

Week Nine: 24 March

**Queer Souths II: More Mundane Dreams**

- A. Randall Kenan, *Let the Dead Bury Their Dead*
- B. Sharon P. Holland, "Introduction: The Last Word on Racism" in *The Erotic Life of Racism* (Duke, 2012), 1-15 (Canvas)
- C. Doris Betts, "Randall Garrett Kenan: Myth and Reality in Tims Creek" in Jeffrey J. Folks, et al, (eds.), *Southern Writers at Century's End* (Kentucky, 1997), 9-20
- Howard Cruse, *Stuck Rubber Baby* (Paradox, 1995)
- Trudier Harris, *The Power of the Porch: The Storyteller's Craft in Zora Neale Hurston, Gloria Naylor, and Randall Kenan* (Georgia, 1996)
- Scott Herring, *Another Country: Queer Anti-Urbanism* (NYU, 2010)
- V. Hunt, "A Conversation with Randall Kenan" *African American Review* 29.3 (1995): 411-20
- Suzanne W. Jones, *Race Mixing: Southern Fiction since the Sixties* (Johns Hopkins, 2004)
- Ross McElwee, *Sherman's March* (1985)
- Sheila Smith McKoy, "Rescuing the Black Homosexual Lambs: Randall Kenan and the Reconstruction of Southern Gay Masculinity" in Keith Clark (ed.), *Contemporary Black Men's Fiction and Drama* (Illinois, 2001), 15-36
- Robert McRuer, "A Visitation of Difference: Randall Kenan and Black Queer Theory" in Emmanuel S. Nelson (ed.), *Critical Essays: Gay and Lesbian Writers of Color* (Haworth, 1993), 221-32
- Charles H. Rowell, "An Interview with Randall Kenan" *Callaloo* 21.1 (1998): 133-48
- Mab Segrest, *My Mama's Dead Squirrel* (Firebrand, 1985)
- Lindsey Tucker, "Gay Identity, Conjure, and the Uses of Postmodern Ethnography in the Fictions of Randall Kenan" *MFS: Modern Fiction Studies* 49.2 (2003): 306-31
- D. E. Patrick Johnson, *Sweet Tea: Black Gay Men in the South* (North Carolina, 2008)
- Brock Thompson, *The Un-Natural State: Arkansas and the Queer South* (Arkansas, 2010)

Week Ten: 31 March

**Civil Rights Souths I: Everything That Rises Must Converge**

- A. Flannery O'Connor, "The Artificial Nigger"; "The Displaced Person"; "The Enduring Chill"; "Everything That Rises Must Converge"
- Ellen Douglas, *Can't Quit You, Baby*
- B. Flannery O'Connor, "Some Aspects of the Grotesque in Southern Fiction" (Canvas)
- C. Jon Lance Bacon, *Flannery O'Connor and Cold War Culture* (Cambridge, 1993)
- Margaret D. Bauer, "'I Love You, Baby, But I Sure Do Hate Your Ways': Reluctant Friendships in Dessa Rose And *Can't Quit You, Baby*" *Southern Studies* 9.4 (1998): 69-86
- Ann M. Bomberger, "The Servant And The Served: Ellen Douglas's *Can't Quit You, Baby*" *Southern Literary Journal* 31.1 (1998): 17-34
- Robert H. Brinkmeyer, Jr., "Talking It to the Streets: Flannery O'Connor, Prophecy, and the Civil Rights Movement" *Flannery O'Connor Review* 4 (2006): 99-109
- Charles Fister, "Not Just Whistlin' Dixie: Music, Functional Silence, and the Arbitrary Semiotics of Oppression in Ellen Douglas's *Can't Quit You, Baby*" *Southern Quarterly* 33.4 (1995): 99-119
- Marshall Bruce Gentry, "O'Connor as Miscegenationist" in Avis Hewitt and Robert Donahoo (eds.), *Flannery O'Connor in the Age of Terrorism: Essays on Violence and Grace* (Tennessee, 2010), 189-200
- Karen J. Jacobsen, "Disrupting the Legacy of Silence: Ellen Douglas's *Can't Quit You, Baby*" *Southern Literary Journal* 32.2 (2000): 27-41
- Mark McGurl, "Understanding Iowa: Flannery O'Connor, B.A., M.F.A." *American Literary History* 19.2 (2007): 527-45
- Robert Rea, "Blues Tradition and Culture in Ellen Douglas's *Can't Quit You, Baby*" *Mississippi Quarterly* 62.3-4 (2009): 605-619
- Alice Walker, "Beyond the Peacock: The Reconstruction of Flannery O'Connor" in *In Search of Our Mothers' Gardens* (Harcourt, 1984) 42-59
- D. Patricia Yaeger, *Dirt and Desire: Reconstructing Southern Women's Writing, 1930-1990* (Chicago, 2000)
- Jason Sokol, *There Goes My Everything: White Southerners in the Age of Civil Rights, 1945-1975* (Knopf, 2008)

Week Eleven: 7 April

**Civil Rights Souths II: One Day**

- A. Ellen Douglas, *Can't Quit You, Baby* (cont.)  
Jake Adam York, from "Inscriptions for Air" (Canvas)  
Kathryn Stockett, "In Her Own Words" (Canvas)  
Tate Taylor, *The Help*
- B. Association of Black Women Historians, "An Open Statement to the Fans of *The Help*" (Canvas)
- C. Philip Belcher, "More Than Tourists To Their Woe: Southern Poets of Atonement and the Cultural Legacy of Racism" *Southern Quarterly* 49.2-3 (2012): 10-36  
Taylor Branch, *Parting the Waters: America in the King Years, 1954-1963* (Simon & Schuster, 1988)  
Mae Miller Claxton, "Writing *The Help*: The Oblique and Not-So-Oblique Narratives of Eudora Welty, Ellen Douglas, Norma Watkins, and Kathryn Stockett" *Eudora Welty Review* 5 (2013): 145-165  
Tikenya Foster-Singletary, "Dirty South: *The Help* and the Problem of Black Bodies" *Southern Quarterly* 49.4 (2012): 95-108  
Allison Graham, *Framing the South: Hollywood, Television, and Race During the Civil Rights Struggle* (Johns Hopkins, 2003)  
Grace Elizabeth Hale, *Making Whiteness: The Culture of Segregation in the South, 1890-1940* (Pantheon, 1999)  
Duchess Harris, "Kathryn Stockett Is Not My Sister and I Am Not Her Help" (2011)  
Angie Maxwell, *The Indicted South: Public Criticism, Southern Inferiority, and the Politics of Whiteness* (North Carolina, 2014)  
Frank Stanford, *battlefield where the moon says i love you* (Mill Mountain/Lost Roads, 1977)  
Natasha Trethewey, "Remembering Jake Adam York" *Southern Spaces* (2013)
- D. Leigh Anne Duck, *The Nation's Region: Southern Modernism, Segregation, and U.S. Nationalism* (Georgia, 2006)  
C.D. Wright, *One with Others* (Copper Canyon, 2010)

Week Twelve: 14 April

***New Souths I: South to a Very New Place***

- A. Cynthia Shearer, *The Celestial Jukebox*
- B. Arjun Appadurai, "The Production of Locality" in *Modernity at Large: Cultural Dimensions of Globalization* (Minnesota, 1996), 178-200 (Canvas)
- C. Karyn H. Anderson, "Dangerously Smooth Spaces in Cynthia Shearer's *The Celestial Jukebox*" *MELUS* 37.1 (2012): 199-217
- Martyn Bone, "Narratives of African Immigration to the U.S. South: Dave Eggers's *What Is the What* and Cynthia Shearer's *The Celestial Jukebox*" *CR: The New Centennial Review* 10.1 (2010): 65-76
- Fred Hobson (ed.), *South to the Future: An American Region in the Twenty-first Century* (Georgia, 2002)
- Wanda Rushing, *Memphis and the Paradox of Place: Globalization in the American South* (North Carolina, 2009)
- Neil Segars, "How to Be Chinese in Mississippi: Representation of a Chinese Grocer in Cynthia Shearer's *The Celestial Jukebox*" *The Global South* 3.2 (2009): 50-63
- James C. Cobb and William Stueck (eds.), *Globalization in the American South* (Georgia, 2005)
- Jamie Winders and Barbara Ellen Smith, "New Pasts: Historicizing Immigration, Race, and Place in the South" *Southern Spaces* (2010)
- D. Martyn Bone, *The Postsouthern Sense of Place in Contemporary Fiction* (LSU, 2005)
- Scott Romine, *The Real South: Southern Narrative in the Age of Cultural Reproduction* (LSU, 2008)

Week Thirteen: 21 April

***New Souths II: Down Mexico Way***

- A. Cynthia Shearer, *The Celestial Jukebox* (cont.)  
Oscar Casares, *Brownsville*
- B. José E. Limón, "Border Literary Histories, Globalization, and Critical Regionalism" *American Literary History* 20.1-2 (2008): 160-82 (Canvas)
- C. Rolando Hinojosa, *The Valley* (Bilingual, 1983)  
Cecilia Balli, "Bard of the Border" *Texas Monthly* 31.3 (2003): 100-104  
Claire F. Fox, *The Fence and the River: Culture and Politics at the U.S.-Mexico Border* (Minnesota, 1999)  
Marcial González, "A Marxist Critique of Borderlands Postmodernism: Adorno's Negative Dialectics and Chicano Cultural Criticism" in Bill V. Mullen and James Smethurst (eds.), *Left of the Color Line: Race, Radicalism, and Twentieth-Century Literature of the United States* (North Carolina, 2003), 279-97  
David E. Johnson, "The Time of Translation: The Border of American Literature" in Scott Michaelsen and Patricia Seed (eds.), *Border Theory: The Limits of Cultural Politics*. (Minnesota, 1997), 129-65  
Julie A. Minich, "Disabling La Frontera: Disability, Border Subjectivity, and Masculinity in 'Big Jesse, Little Jesse' by Oscar Casares" *MELUS* 35.1 (2010): 35-52  
José David Saldívar, *Border Matters: Remapping American Cultural Studies* (California, 1997)
- D. José E. Limón, *American Encounters: Greater Mexico, the United States, and the Erotics of Culture* (Beacon, 1998)  
Claudia Milian, *Latining America: Black-Brown Passages and the Coloring of Latino/a Studies* (Georgia, 2013)

Week Fourteen: 28 April<sup>2</sup>

**New Souths III: “Do you know what it means....”**

- A. Jesmyn Ward, *Salvage the Bones* (2011)  
Benh Zeitlin, *Beasts of the Southern Wild* (2012)
- B. None
- C. Jessica Adams, Michael P. Bibler, and Cécile Accilien, (eds.) *Just Below South: Intercultural Performance in the Caribbean and the U.S. South* (Virginia, 2007)  
Keith Cartwright, *Sacral Grooves, Limbo Gateways: Travels in Deep Southern Time, Circum-Caribbean Space, Afro-creole Authority* (Georgia, 2013)  
Dave Eggers, *What Is the What?* (McSweeney’s, 2006)  
---., *Zeitoun* (McSweeney’s, 2009)  
Caroline F. Levander and Robert S. Levine (eds.), *Hemispheric American Studies* (Rutgers, 2007)  
Sharon Monteith, “Special Issue: Hurricane Katrina: Five Years After” *Journal of American Studies* 44.3 (2010)  
Lawrence N. Powell, *The Accidental City: Improvising New Orleans* (Harvard, 2012)  
Lloyd Pratt, “New Orleans and Its Storm: Exception, Example, or Event?” *American Literary History* 19.1 (2007): 251-65  
Ruth Salvaggio, *Hearing Sappho in New Orleans: The Call of Poetry from Congo Square to the Ninth Ward* (LSU, 2012)  
Ned Sublette, *The World That Made New Orleans: From Spanish Silver to Congo Square* (Chicago Review, 2009)  
Natasha Trethewey, *Beyond Katrina: A Meditation on the Mississippi Gulf Coast* (Georgia, 2010)  
Patricia Yaeger, “Beasts of the Southern Wild and Dirty Ecology” *Southern Spaces* (2013)
- D. Katherine Renee Henninger, *Ordering the Facade: Photography and Contemporary Southern Women’s Writing* (North Carolina, 2007)  
Jon Smith, *Finding Purple America: The South and the Future of American Cultural Studies* (Georgia, 2013)

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<sup>2</sup> Course Symposium: Monday 5 May 2014, CLA I.302D, [time tbd]